Thirty-eight Etchings

BY

I. P. H.

"Il est facile de critiquer juste et difficile d'éxécuter médiocrement."
Diderot. De La Poésie Dramatique.

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"Je corrigerais bien une erreur accidentale, de quoi je suis plein, ainsi que je cours inadvertiment: mais les imperfections qui sont en moy ordinaires et constantes, ce serait trahison de les oster."

Essaies de Montaigne, III., 5.

"I could mend an accidentall errour whereof I abound in my unwary course: but it were a kind of treason to remove the imperfections in me, which in me are ordinary and constant."

Montaigne's Essays, translated by Florio.

TO THE READER.

I once heard Disraeli in a speech after dinner at the Royal Academy warn his hearers against "that most tedious duty of mankind, that is, to explain."

Notwithstanding, I desire to explain that I offer these reproductions because I have now been engaged in etching more than fifty years.

I fear this explanation may not be accepted as an excuse but only as a sign of perseverance.

I used to draw in pen and ink since as long as I can remember: in 1859, at the age of 16, I was sent to Hanover to learn German: I lived at the house of Captain Bode, who was in the Hanoverian Army.

Among his friends was Major von Usslar-Gleichen: it was he who first explained to me the process of etching on copper: he practised the Art himself.

In 1860 I was in Berlin, and at the end of that year returned to England: afterwards I made my first attempt on a copper plate.

The earliest plate, however, that I have reproduced is one of those exhibited the first year I sent to the Exhibition of the Royal Academy in 1869. I have made a selection from plates I have done since that time, arranged in chronological order, down to plates done this year 1914.

The work of reproduction was begun some months ago before anyone thought of the nightmare of horrid war: it is brought to a conclusion amid the untold suffering and disaster which a war brutally waged brings with it.

Who knows how soon, if ever in my time, that peace of mind necessary to the pursuit of any Art may return?

I am aware that the manner of etching I have followed is far removed from that which is the fashion of the day.

I have never sought to conform it to that fashion.

No one has ever been a greater admirer of the etched work of Rembrandt than I have been, and am still: if, however, my eyes see Nature more like Hollar did, than as Rembrandt did, ought I to make-believe it is not so?

I once mentioned to Seymour Haden that of all Rembrandt's landscape etchings I admired most the view of Omval: Haden was astonished when I added that I could not sit down before Nature and bring myself to endeavour to see Nature in the same way.

One of the etchings here reproduced, No. 16, "Pember's Marsh," was, however, etched from Nature while I was consciously thinking of Rembrandt's "Gold-Weighers' Field": but then, the scene before me recalled the "Gold-Weighers' Field." Besides this, the "Gold-Weighers' Field" is not the most characteristic of Rembrandt's etchings.

The only other etching here reproduced that I remember, while working, to have thought of the work of others is No. 8: I was thinking of the work of John Crome.

All these etchings have been drawn direct from Nature on the copper plate: a few of them with the aid of a looking-glass, so that the impression may not be the reverse of the object represented.

I was a member of the old Etching Club until its dissolution: this followed the death of the Honorary Secretary, T. O. Barlow.

I have also the honour to be a member of the Royal Society of Painter-Etchers.

The reproductions are as faithful as they possibly can be: the work has had the advantage of the able superintendence of Mr. Gordon Jack, who now bravely bears his sword in defence of his Country. All the reproductions are smaller than the original etchings, and therefore the lines being nearer one to the other some reproductions are blacker than the originals.

I. P. H.

October, 1914.

No. 1.

1868.

Hastings. Exhibited at the Royal Academy in 1869.

No. 2.

1868.

Norwich Cathedral. This is the first plate I did of this subject. A second one in reverse was published by the Etching Club.

Brickfields
1870
J.P.H

No. 3.

1869.

Hambledon Brick Fields, Surrey.

No. 4.

1869.

Rake Mill, Surrey.

No. 5.

1870.

Furlonger's Farm, Chiddingfold.

No. 6.

1870.

Rundhurst, near Haslemere, Surrey.

No. 7.

1870.

Hambledon Common, Surrey.

No. 8.

1873.

Hambledon Common, Surrey.

Munster
H.P. Hesseltine. Jan.y 29 1877

No. 9.

1877.

Minster, near Ramsgate.

J.P. Heseltine
March 30. 1877.
Chiddingfold.
Prestwick Farm
J.P.H

No. 10.

1877.

Prestwick Farm, Chiddingfold.

No. 11.

1877.

Near Ramsgate. This plate was published by the Etching Club.

No. 12.

1877.

Ramsgate Harbour.

H. F. Heseltine
Mare à Piat Fontainebleau
June 13. 1878

No. 13.

1878.

Mare à Piat. Fontainebleau Forest.

No. 14.

1882.

Vallée de la Solle. Fontainebleau.

No. 15.

1887.

Lymington River.

Sept. 24. 1893.

No. 16.

1893.

Pember's Marsh. Lymington.

No. 17.

1897.

Lymington River. Pember's Boat-house.

No. 18.

1900.

Lymington River.

No. 19.

1900.

Salt Marshes. Lymington.

No. 20.
1903.

Near Bayonne.

1904

No. 21.

1904.

Lymington River, looking towards the Needles.

No. 22.

1904.

Landemer, near Cherbourg.

No. 23.
1904.

Dax.

On the Adour
I P Heseltine
March 15
1904

No. 24.

1904.

On the Adour; in flood.

Oct 30
1904

No. 25.
1905.

Lymington.

No. 26.

1905.

Lymington Toll Gate.

No. 27.

1906.

Marlotte. Seine-et-Marne.

No. 28.

1906.

Greenwich.

No. 29.

1908.

Tattingstone, near Ipswich.

Jamaica Yard

No. 30.

1908.

Inman's Yard, Lymington.

No. 31.
1909.

Near Honfleur.

No. 32.

1909.

Marlotte, near Charnay's House, Seine-et-Marne.

No. 33.

1910.

On the Grand Morin. This was the scene of serious fighting during the month of September, 1914.

VIRGINIA WATER
1 PM JUNE 5 41

No. 34.

1911.

Virginia Water.

May 5 1910
Aug. 9
May 29 1911
I.P.H.

No. 35.

1911.

Near Marlotte, Seine-et-Marne.

No. 36.

1912.

Wellesbourne, Warwickshire.

No. 37.

1914.

On the Seine. "Au vieux Garçon."

No. 38.

1914.

On the Thames, near Staines.

The monogram above was designed by Frederick Montagu, and engraved by Edmund Evans in 1873.

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